

Capac, Exhibs Argue '49 Fees

Mgrs. Named By Cardinal Films

Appointments of Harry G. Matthews to the post of branch manager in Calgary for Cardinal Films, Limited, and Martin Schwartz to the same position in Winnipeg, were announced recently by Harry Kaufman, general sales manager. At the same time

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'The Iron Curtain' Opens In Canada

"The Iron Curtain," Twentieth Century-Fox production based on the Royal Commission report of the spy investigation, opened its Canadian engagements and attracted a small demonstration near the Imperial Theatre, Toronto. About a dozen young

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USA Tariff Used As Basis In Discussing Theatre Rates

Exhibitor representatives met with those of the Composers, Authors and Publishers Association of Canada recently in the first of several meetings for the purpose of reaching an agreement on the rates for 1949. Each side presented its opinions and after several hours withdrew to study the matter further.

Start Erection Of Two Theatres

In Newton Centre, British Columbia, the American Amusement Company has begun work on its 449-seat motion picture theatre. The first in that community, it will cost \$75,000.

In Hanover, Ontario, Mrs. J. E. Watier's project got under way. The only theatre there at present is the 347-seat Paramount, operated by EBA.

The Starlite drive-in, near Chippawa, Ontario, is now open. It accommodates 750 cars. Projection equipment is from Dominion Sound.

The exhibitors agreed in principle to increased rates for 1949 in the fall of 1947 on the promise of Capac that the tariff would not be upped for 1948.

The American rates, levied by Ascap, were used as a basis of discussion, with Capac trying to

(Continued on Page 3)

Marks New SRO Dom'n Div Head

Joseph Marks, until recently general sales manager for Pathe in Great Britain, has been appointed sales manager of the Canadian division of the Selznick Releasing Organization. He replaces Charles M. Weiner, who returns to Minneapolis to administer

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Bloordale To 20th

Operation of H. Garalick's 698-seat Bloordale, Toronto, has been assumed by 20th Century Theatres.

OTTAWA DROPS AMUSEMENT TAX

As expected, the Dominion government dropped the 20 per cent amusement tax, which was imposed as a war measure. End of the impost was made public by the Honorable D. C. Abbott, minister of finance, in his budget. Also ended was the five per cent tax on the amount wagered at racetracks.

Cancellation of the 20 per cent tax was of little comfort to motion picture exhibitors, for various provincial governments have prepared to re-impose it despite vigorous objection by newspapers and the public.

Ontario will levy the same amount, Manitoba will charge 25 per cent on every ticket costing over 25 cents, Saskatchewan will allow municipalities to use it. Other provinces, with the possible exception of Nova Scotia, are seen as getting in on it also.

Canadian Co-op Plan Now In Operation

Two lists, one describing 45 stories suitable for full-length features and the other offering ideas for 20 different short subjects, have been put in the hands of American producers by the Motion Picture Association of America as part of the Canadian Co-operative Plan of that organization. The feature stories were culled from 500 Canadian books by William Arthur Deacon, immediate past president of the Canadian Authors Association and literary critic of the Toronto Globe and Mail.

The Canadian Co-operative Plan, suggested and paid for by

(Continued on Page 11)

Resigns From NFB

S. M. Miles, western theatrical representative for the National Film Board, has resigned to go into private business.

Canada Out As USA Television Outlet

A policy of "not granting permission for individual private Canadian television stations to become outlets for non-Canadian systems" will be followed by the Canadian Broadcasting Corporation, its board of governors announced last week in Montreal.

Television should be developed in Canada so as to benefit the greatest possible number of people, which is according to fundamental policies laid down by parliament for radio broadcasting.

Manitoba House Sold

P. R. Johnston has purchased the Windsor Theatre in St. Vital, Manitoba. The 200-seat house was formerly operated by B. Somers one day each week. The newly-built Vogue is the only other theatre in St. Vital.

New BC Theatre

Cameron Bastedo is planning to build a \$50,000 theatre in Port Coquitlam, BC. Odson Theatres of Canada is also planning to erect a theatre in the community, which is without one at present.

Bastedo's project calls for an expenditure of \$30,000 for the building and some \$20,000 for the contents.

Paramount Earnings Total \$7,760,000

Paramount Pictures Incorporated estimates its earnings for the first quarter ended April 3rd, 1948, at \$7,760,000 after all charges, including estimated provision for taxes on income. This amount represents \$1.11 per share on the 6,987,039 shares outstanding and in the hands of the public on April 3rd, 1948, and compares with \$1.30 per share paid on 7,303,972 shares in the similar quarter last year.

Following the statement the board of directors of the company declared the regular quarterly dividend of 50 cents per share on the common stock.

TEAMED FOR THE FIRST TIME IN THIS EAGLE LION (Hollywood) HIT!

PAUL HENREID • JOAN BENNETT in 'HOLLOW TRIUMPH'

Coming SOON from INTERNATIONAL FILM DISTRIBUTORS Limited.

Odeon Prize For Toronto Mural

A \$250 first-place award will go to the artist whose mural design is selected as the best for the main staircase of the new Odeon Theatre, Carlton St., Toronto. Also a cash prize of \$150 will be given to that student of a recognized Canadian art school or art class whose mural sketch or design is designated best suited to the purpose by the selection committee.

The theme must be either Canadian or one related to the motion picture industry and entries, which will be publicly exhibited by the sponsors, must be in by May 31st of this year. Entries are limited to the Dominion of Canada.

Further information may be obtained from the Selection Committee, Mural Competitions, Odeon Theatres of Canada Limited, Two King Street East, Toronto.

The selection committee is comprised of Fred Haines, OSA, principal, Ontario College of Art; H. Hulot of the T. Eaton Company, well-known Canadian authority on design, and three representatives of Odeon Theatres, who are George W. Peters, James A. Cowan and Leslie H. Kemp. The last-named is supervising architect of the theatre.

Republic To Release Impossible Cartoons

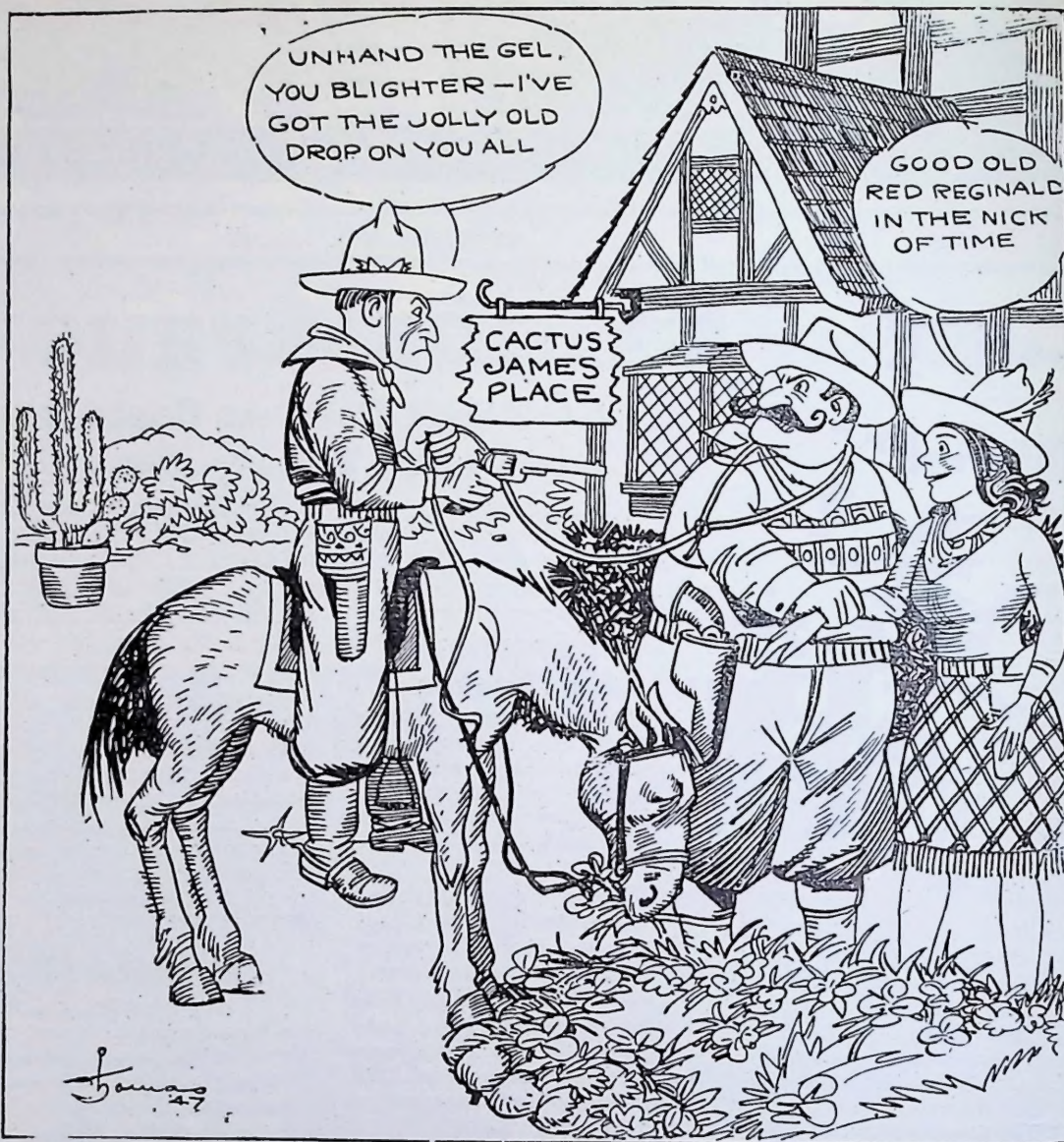
Impossible Pictures, Incorporated, has signed a seven-year contract with yearly options with Republic Pictures to deliver a series of Trucolor cartoons for release by Republic beginning July 1st, 1948.

Four productions will be turned over to Republic in the initial year, all of which will be in a series titled "Jerky Journeys" and the first of which, "Romantic Rumbolia, the seat of the Rhumba," has already been completed.

Latest Sarong To Have 'The New Look'

Dorothy Lamour will wear a sarong, but not her old sarong, in Columbia's "Let's Fall in Love." The new garment, designed by Jean Louis, Columbia's head designer, will be spangled with diamonds and gold sequins — 40,000 in all — and will have the "new look." Dottie's 20 changes in the picture include gowns, suits, bathing suits, shirtwaists, evening gown, robes, and pajamas, and the newest in coats — a far cry from the one sarong she used to wear in her South Seas roles.

If the British Make Westerns



Life In 'Newfie' Is Basis For Feature

Green Park Productions Limited of London, England, is at work shooting a feature-length film about Newfoundland on location in that country.

The film, intended to be shown in Canada, the USA and the UK as well as in the country of its origin, is intended to give an adequate picture of the life on the island, including its industries and natural scenery. Idea was first brought up at consultations of the British and Newfoundland governments on advertising the life and industries of the different countries in the British Commonwealth.

Jeanette MacDonald Signed For MGM Pic

Jeanette MacDonald has been signed by MGM to star in the Technicolor production of Marjorie Kinnan Rawlings' "Sun in the Morning." Claude Jarman, Jr., the Jody of "The Yearling," will also star in the film along with Lassie, MGM's dog star.

Community Theatres Defence Against Pix

Community owned theatres are the only defence of drama companies against the movie industry, declared Sterndale Bennett of Toronto at a recent Dominion Drama Festival discussion group in Ottawa.

He stated that movie interests are willing to pay high prices to buy out legitimate theatres now as they did earlier in the century and advocated community ownership as the only answer.

Dr. Alan Skinner of London warned the members that "The professional companies that are springing up all over the country will wither away for lack of places to produce plays."

Scott And Mayo In WB's 'Smart Money'

Zachary Scott and Virginia Mayo have been set to costar in Warner Bros.' "Smart Money" from an original melodrama by David Lang. Richard Bars will direct the feature for the Burbank studio.

Barbara Ann Scott In Olympic Film

Barbara Ann Scott will make her first appearance in a feature-length film and her first appearance in Technicolor for the J. Arthur Rank Organization in late summer or early fall.

The film is "Olympic Games" which Castleton Knight who made the "Royal Wedding" and "Victory Parade," is producing. This one will run eight to ten reels and prints, in limited supply, are scheduled to reach Canada days only after the last competition ends. Both winter and summer games are included. Special shots will be made of Canadian competitors.

With all the current talk as to whether the golden-haired Canadian skater would or would not accept a film contract, the J. Arthur Rank studios kept mum the fact that they had color footage of the champion until it had come back from the Technicolor labs and they were sure of its quality. Shots of the Canadian hockey team are now in the middle of processing.

Mgrs. Named By Cardinal Films

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Kaufman made public the releases for the next 12 months of Screen Guild Productions. The 24 new films and 18 reissues on the complete slate will be distributed in Canada by Cardinal Films.

Matthews, who arrived in the Dominion last October, is a veteran of the British film industry. He started his career in 1918 with Provincial Cinematograph Theatres Limited of London and in 1922 became a salesman for a firm selling American-made Powers projectors and Hall & Connolly arcs. Eight years later he joined Pathe as North of England supervisor and finally transferred to Columbia Pictures, which position he held until deciding to move to Canada.

Schwartz' first experience with the film industry took place immediately after completing high school in 1940 when he joined Columbia Pictures. He left the company in 1942 to enlist in the RCAF and served four years, two and a half of them overseas. He registered at the University of Manitoba upon being discharged and his naming to the Cardinal Films' post followed.

Screen Guild releases for the remainder of 1948 and the first few months of 1949 offer a varied and interesting assortment of films, with product ranging from dramas and whodunits to musicals, comedies and westerns.

New product will include "The Mozart Story," musical made in Vienna, dubbed in English, featuring the Vienna Philharmonic orchestra; "The Prairie," starring Lenore Aubert and Alan Baxter; "SOS Submarine," exploitation feature filmed with the co-operation of the Italian navy before World War II; six Lash LaRue westerns; two from George Hirliman, "40,000 Eyes," and "The Third Alarm;" two from Lippert, "Return of Wildfire" and "Last of the Wild Horses;" William Stephens' "Jungle Goddess;" four in a "Joe College" series; and six from the newly formed National Pictures, Inc., a combine of Detroit Theatrical interests.

Reissues set are four Edward Small productions, "Runaway Daughter," "King of the Turf," "Duke of West Point" and "Miss Annie Rooney;" "That's My Boy," starring Jimmy Durante; "Flirting With Fate," with Joe E. Brown, and 12 "Hopalong Cassidy" sage-brushers.

Cast In 'Kidnapped'

Roddy McDowall will star in Monogram's "Kidnapped."

Capac, Exhibs Argue '49 Theatre Rates

(Continued from Page 1)

work up from them and the exhibitors down. Capac has not put forward what might be described as specific demands, nor has the reputed offer of the exhibitors to accept a 25 per cent overall raise been regarded as a final position.

The present American tariff is as follows:

1,500 seats and over	25c
800 to 1,499 seats.....	20c
500 to 799 seats.....	15c
400 to 499 seats	12½c
1 to 399 seats	10c

The present Canadian tariff is:

1,600 seats and over	15c
801 to 1,599	12c
800 seats and under	10c
800 seat and under operating three days or less per week	5c

Minimum fee \$10.

In addition to the American scale, which includes one classification not in use in Canada now, that of 1-to-399 seats, Capac suggests that theatres with more than 15 performances per week pay 50 per cent on top. It was emphasized, however, that the figures were of an exploratory nature, with each side to give the other's position further study. Of Canada's 1601 situations, 271 play more than 15 performances per week, the average for neighborhood theatres.

Capac explains that it controls a larger repertoire of music than Ascapi does in the USA, since many of the compositions for which it is charged with collecting fees in Canada are in the public domain across the line. This, it feels, calls for higher fees.

The exhibitors point out that there has always been a differential in the rates of both coun-

tries in the case of larger theatres but that smaller houses have been charged at the same rate. They are willing to accept a general increase of 25 per cent in the Canadian rates. Acceptance of the American rates for application to larger Canadian theatres would mean an increase of 66 per cent or so and this exhibitors oppose.

Further meetings will follow and if an agreement is not reached between the principals, the matter will come before the Copyright Appeal Board in due course. The Copyright Appeal Board is a quasi-judicial body which sits in Ottawa once each year and, after hearing the presentation of each side, fixes the rates. If agreement is reached by both parties a joint submission is made and given the board's approval.

Fox Division Heads Honor Andy Smith

Arthur Silverstone, Canadian sales manager for 20th Century-Fox, will join the four American divisional heads in honoring Andy W. Smith, Jr., general sales manager, at a testimonial dinner May 28th, at the Waldorf Astoria Hotel, NY.

Dinner will mark the first anniversary of Smith's appointment as head of the company's domestic distribution department and will also launch the Andy Smith Anniversary Month celebration which will run from May 30th to June 26th.

Bronc Rider's Life May Be Filmed

Mac M. Glasser and Ben Pohn, independent motion picture producers from Chicago, have taken an option on the screen rights to the life of the late Pete Knight, four-time world champion bucking horse rider. Knight was a native of Crossfield, Alberta, and part of the film may be shot around there and at Calgary.

Contract between the producers and Mrs. Babe Knight stipulates that rights to the book revert to Mrs. Knight in the event that a first-class feature film is not completed within two years.

Marks New SRO Dom'n Div Head

(Continued from Page 1)

ister one of the USA Midwest districts at his own request. The changes were made by Neil Agnew, president.

Marks, Pathe chief in Great Britain since 1944, entered the trade in 1920. He was with Ideal Films, London, for ten years, then joined RKO Radio and in 1936 became manager of its short subjects department.

His wife is the former Lillian Ziff of the family connected with theatres in Fort Erie, Ontario. At present in Toronto, Marks will likely take over within the next few weeks.

Weiner, who was Minneapolis branch manager, was brought to Canada a year ago to set up the SRO exchange system because of his Canadian background. In 1924 he was in charge of the Western Canada branch of United Artists from Winnipeg and was subsequently connected with Famous Players' booking department in that city. Mrs. Weiner is from Winnipeg and their daughter was born there.

His work in this country completed, Weiner asked to be returned to that territory, where he had lived for many years. He is extremely well liked here and expressed his appreciation of the old and new friends he has in this country.

Canadian head offices of SRO are in the Letros Building, King and Toronto Streets. The Toronto branch, of which Mervin Goldstone is office manager, is also housed there.

General Films V-P Delegate To Fair

O. M. Paulson, vice-president and general sales manager of General Films Limited, is one of the members of the ten-man Saskatchewan trade delegation attending the British Industries Fair.

Paulson's itinerary called for visits to several European countries while abroad to secure photographic lines for distribution in Canada.

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By de luxe Independent theatre in southern Ontario city. Must be young, aggressive, hard driving. One with reasonable experience who is looking for advancement and knows Exploitation, Publicity, Routine and understands maintenance of a theatre. Reliability and Loyalty with perseverance expected and every help extended. Single temperate man with references given preference. All correspondence treated in strictest confidence.

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In Other Days



Typochondria

Keith Vs. Proctor for Movies

A letter from Ernest Ouimet, who is an important figure in the early history of the Canadian motion picture industry, reveals that he is recuperating from an operation in Montreal and will be back working on third dimension soon.

Ernest tells me that he heard through Ed Auger, long ago an associate of his and now with RCA in New Jersey, of the death of Francis Doublier at 68 years of age. Doublier had been connected with Auguste and Louis Lumiere in Lyons, France, when they showed the first moving pictures on a screen. I have a picture of the brothers given me by Ouimet.

Recently I was reading "Fifty Years in Theatrical Management," the autobiography of M. B. Leavitt from 1859 to 1909, which was issued in New York in 1912, and came across a very interesting story about the battle of theatre titans for the new means of entertainment. It involved J. Austin Fynes, an official of the Keith circuit, and Keith and Proctor, the leading rivals in the vaudeville field.

Wrote Leavitt:

"In 1895 the Lumieres, photographers of Lyons, the most skillful photographers the world has yet known, had perfected motion photography, and a dozen little boulevard stores in Paris were showing them to amazed audiences. Fynes tells me he read in the London Era of the Lumieres' invention. Proctor said he heard of it at the same time. There was an ocean race to get the goods. Proctor sent Harry Brunnell across and Brunnell wandered afar to Berlin on the wrong trail. Keith, then abroad on a pleasure trip, received the correct tip from Fynes. The result was that the Union Square, in July, 1895, was able to give the first American exhibition of moving pictures."

This seems to indicate that the New York showing of April 23, 1896, which took place in Koster & Bial's Music Hall through Edison's Kinetoscope and is described in histories as the first showing of moving pictures in a regular theatre, was really the second of that kind.

And while I am writing about movie history, I would like to bring up again the fact that there are no archives of historic Canadian films, as there are across the line for American films. There were many factual reels made years ago, among them CPR scenics, the great Ottawa fire, Tom Longboat's notable victories in marathon running, Frenchy Belanger winning the world's flyweight championship and so on. Some of these films date back as far as the year 1900 and there are probably some made earlier.

Some effort should be made to bring them into our national archives for the use of future historians, just as the written history of the Canadian motion picture industry should be on the shelves of reference libraries throughout the land.

It is hard to believe but the moving picture industry, one of Canada's greatest, is a mystery to anyone who seeks to learn anything about its past. It is as though it was a fraudulent art practised by Gypsies who moved on quickly and left as little trace as possible.

Here is a real institutional task for the Canadian Picture Pioneers, the Dominion Archives and the native theatre and motion picture industry.

Just Filler

Observanda: Buck Weaver was telling me about a minister asking his congregation to be generous with its donations. "You can't take your gold with you," he said, "and if some of you could, it would melt" . . . I'm always intrigued by the student flirtations that go on daily on the steps of the Reference Library, a gathering place . . . Scribbled on a bookmark: "This is where I fell asleep" . . . The glass plate on the old Queen's Wharf Lighthouse at Fleet Street, which marks the place where General Zebulon Pike was killed during the American invasion in the War of 1812, was smashed by a vandal a couple of years ago and never fixed.

At Loose Ends

The Things They Say: While chatting with Nat Taylor the other day I used this sentence: "I had a knock-'em-down, drag-'em-out battle with him over the telephone." I then realized that the telephone would have to be a much larger and different type of instrument to make that possible. Nat chuckled and recalled how he had fallen into a similar error by answering an enquiry about the course of a deal with these words: "We shook hands on it over the phone." Apparently Goldwyn hasn't a patent on that type of verbalism. Tom Daley often falls into Irishisms. Describing fog to me, he said: "It's caused by the warmth of the air and the coolth of the ground." And I did a mental double-take recently a few blocks after I passed a young couple probably engaged in some boy-girl bandying. A loose end of their conversation got caught in my ear and didn't bother me for a couple of blocks. Then suddenly it became clear and I laughed. The girl had said to the boy: "Oh sure, call me any Sunday in the middle of the week." Another remark by a lady in the lobby of the Royal Alexandra at intermission that interested me: "I knew you were here. I didn't see you but I noticed your handwave."

Recent Variety Club guests: Phil Spitalny, Evelyn and her violin, and Bert Lahr . . . Bill Covert was one of those on Monty Hall's CHUM open forum on Sunday movies and Bill, IATSE chief in Canada, said no . . . Ernie and Mrs. Moule in Atlantic City . . . Thanks to Illinois Ed Zorn for those kind words about our recent scribbling, and to SRO's Steve Mamula for his service on the Marks-Weiner SRO story.

More Odds and Ends: I am always upset when I open a book and find the margins scribbled on . . . Comment about the return of premiums: "The movie people never seem to give you dishes until you have nothing to put on them" . . . Overheard: "He touches your heart even when he is cutting it out" . . . Either children must be bigger now or the TTC doesn't need money. One child under 53½ inches is allowed to ride free on Sunday if accompanied by an adult. The rule used to be 51 inches . . . If you pass my house and see a red-and-blue cloth tied to our porch railing, it's there because my mom put it there. A couple of weeks ago a man and his small daughter passed by. The man was carrying her coat on his arm and the hood fell to the ground unknown to him. Mom, who at 74 can't move very fast, went to the street and picked it up but the loser was out of earshot and soon out of sight. So every day she ties it to the railing and every night she takes it in. Maybe he'll pass by again one of these days and see it, she hopes.

So You Think It's a Cinch, Eh? Bernard DeVoto, a famous writer, had this to say about his trade in a recent issue of Harpers: "In every other calling there are men who hope that their children will follow in their footsteps. In some professions and more sciences there are many. In medicine, I believe, they may even be a majority. But there was never yet a writer that hoped his son or daughter would be a writer." Maybe now you'll believe it's one of the toughest ways in the world to make a living.

Things of the Moment: National Booking takes 16 mm. seriously enough. It books several small-gauge situations . . . They say that the sale of fan magazines is down 40 per cent . . . Joe Meyers is now special representative in Ontario for SRO . . . Syd Goldstone is operating a small theatre in Los Angeles and another in Long Beach in partnership with Irwin Steinhart . . . Early note: "He's a vice-president in charge of vice-presidents" . . . Trick of Memory: There's a corner downtown which I have passed about once a week for years. One day last week I felt thirsty about a block from it and recalled that a drinking fountain was there. I soon saw that it was missing and asked a policeman about it. It hadn't been there for five years, he told me. Why do so many things of yesterday remain clearer in memory than so many everyday things?

"EVERYTHING LOOKS ROSY!"



From **HOLLYWOOD REPORTER** (March 1, 1948)

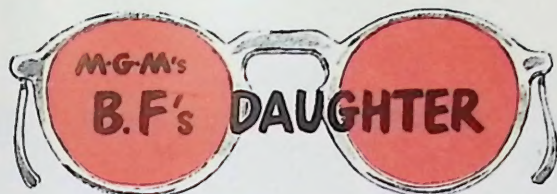
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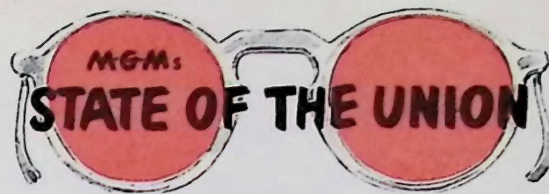
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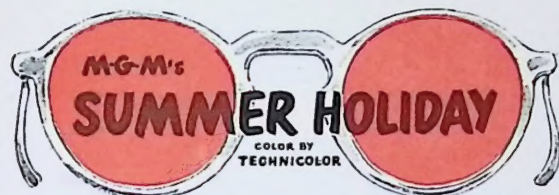
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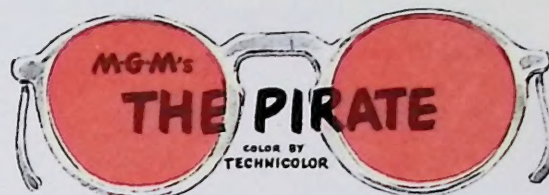
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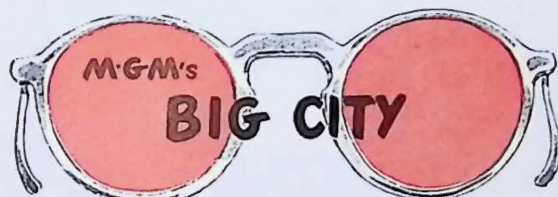
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M-G-M presents "SUMMER HOLIDAY" • MICKEY ROONEY GLORIA DeHAVEN • Walter Huston • Frank Morgan • Butch Jenkins • Marilyn Maxwell • Agnes Moorehead • Selena Royle Color by TECHNICOLOR • Adapted by Irving Brecher and Jean Holloway • From the Screen Play by Frances Goodrich and Albert Hackett • Based on the Play "Ah, Wilderness!" by Eugene O'Neill Music by Harry Warren • Lyrics by Ralph Blane • Directed by ROUBEN MAMOULIAN • Produced by ARTHUR FREED A Metro-Goldwyn-Mayer Picture



M-G-M presents JUDY GARLAND • GENE KELLY in "THE PIRATE" • WALTER SLEZAK • Gladys Cooper • Reginald Owen • Songs by COLE PORTER • Color by TECHNICOLOR Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly • Directed by VINCENTE MINNELLI • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents "BIG CITY" starring MARGARET O'BRIEN ROBERT PRESTON • DANNY THOMAS • GEORGE MURPHY KARIN BOOTH • EDWARD ARNOLD • BUTCH JENKINS and introducing to the screen BETTY GARRETT and LOTTE LEHMANN • Screen Play by Whitfield Cook and Anne Morrison Chapin • Additional Dialogue by Aben Kandel • Based on a Story by Miklos Laszlo • As Adapted by Nanette Kutner • Directed by NORMAN TAUROG • Produced by JOE PASTERNAK A Metro-Goldwyn-Mayer Picture



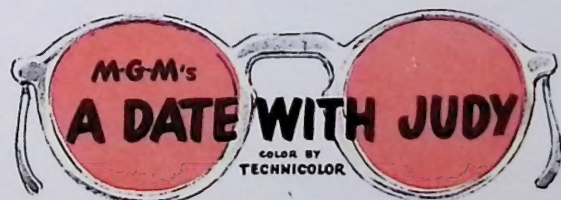
M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell • A MERVYN LeROY PRODUCTION • Original Story by Sidney Kingsley Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN In association with Gottfried Reinhardt • An M-G-M Picture



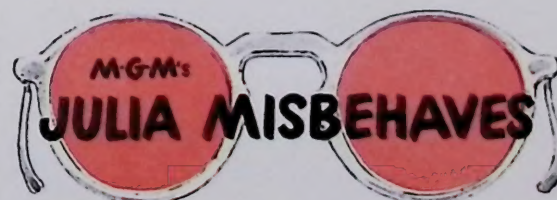
M-G-M presents ESTHER WILLIAMS • PETER LAWFORD RICARDO MONTALBAN • JIMMY DURANTE • CYD CHARISSE • XAVIER CUGAT and his orchestra • "ON AN ISLAND WITH YOU" • Color by TECHNICOLOR • Screen Play by Dorothy Kingsley, Dorothy Cooper, Charles Martin and Hans Wilhelm • From an original story by Charles Martin and Hans Wilhelm • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents IRVING BERLIN'S "EASTER PARADE" starring JUDY GARLAND • FRED ASTAIRE • PETER LAWFORD ANN MILLER • Color by TECHNICOLOR • Screen Play by Sidney Sheldon, Frances Goodrich and Albert Hackett • Original Story by Frances Goodrich and Albert Hackett • Lyrics and Music by Irving Berlin • Musical Numbers Directed by Robert Alton Directed by CHARLES WALTERS • Produced by ARTHUR FREED • A Metro-Goldwyn-Mayer Picture



M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL • ELIZABETH TAYLOR • CARMEN MIRANDA • XAVIER CUGAT and his orchestra • ROBERT STACK • Color by TECHNICOLOR • Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the characters created by Aileen Leslie • Directed by RICHARD THORPE • Produced by JOE PASTERNAK • A Metro-Goldwyn-Mayer Picture



M-G-M presents GREER GARSON • WALTER PIDGEON in "JULIA MISBEHAVES" • PETER LAWFORD • CESAR ROMERO ELIZABETH TAYLOR • Lucile Watson • Nigel Bruce • Mary Boland • Directed by JACK CONWAY • Produced by EVERETT RISKIN • A Metro-Goldwyn-Mayer Picture

(Continued)

M-G-M HAS THE PICTURES!



We appreciate the editorial praise about our coming attractions, but assure you that when you see them for yourself, you will agree "M-G-M has the pictures." They are star-studded, important and deserving of the promotion they will receive and the word-of-mouth you will hear from your audiences.

M-G-M GREAT IN '48!

The Iron Curtain

with Dana Andrews, Gene Tierney,
June Havoc

20th-Fox 87 Mins.
VIVID, PRESENT DAY EXPOSURE
DRAMA: THE STORY DEVELOPED
FROM RECENT HEADLINES PLUS A
TITLE OF HIGH POTENTIAL,
SHOULD MULTIPLY INTO A BIG
BO EVENT.

The bright beam of exposure
shines vividly in this film. With
a title of high boxoffice potency
at the moment, "The Iron Cur-
tain" on that basis alone should
easily lure the multitude, result-
antly make a good deal of money
wherever it is played.

Via paid advertising and daily
references in newspaper head-
lines the film floats in on a high
flood of advance notoriety which
the alert showman can capitalize
upon.

Milton Krims' screenplay is
based on the actual story of Igor
Gouzenko, formerly a code clerk
in the Russian Embassy in Ot-
tawa.

From Moscow to Ottawa in
1943 comes Dana Andrews to
take up his duties as a code
clerk. He is accompanied by two
military officials. A short while
later, after he has learned his
way around and knows who his
associates are and how they
think, he is joined by his wife,
played by Gene Tierney. A work-
er in the code room, Andrews
assimilates much information on
what is transpiring.

Meanwhile the organization is
functioning and vital atomic
energy information is secured
from a British scientist. The
cameras develop the characters
in the piece and Andrews learns
that something not quite right is
afoot. He is urged by Miss Tier-
ney, who is impressed with the
country and its people, to inves-
tigate the espionage activities.
But at this point he is informed
he must return to Russia.

Next day he tries to see the
minister of justice. This is im-
possible. Time is growing short.
The press is sought but an editor
dismisses him as a crackpot.

They return home. Just after
Miss Tierney is sent next door to
be safe in a neighbor's house,
the NKVD comes. They want the
documents. It looks bad for An-
drews but Miss Tierney has called
the police and with their ar-
rival the papers become state
property.

CAST: Dana Andrews, Gene Tierney,
June Havoc, Berry Kreuger, Edna Best,
Stefan Schnabel, Nicholas Joy, Eduard
Franz.

CREDITS: Producer, Sol C. Siegel; Di-
rector, William A. Wellman; Screenplay,
Milton Krims.

DIRECTION: Skillful.

PHOTOGRAPHY: Good.

All My Sons

with Edward G. Robinson, Mady Christians, Burt Lancaster, Louisa Horton
Empire-Universal

94 Mins.
INFREQUENT, RARE, PROFOUND DRAMA THAT SHOULD PLAY WIDELY
AND GIVE GREAT SATISFACTION. HAS ALL THE FINE QUALITIES FOR
MAKING, BREAKING RECORDS.

It is an infrequent and rare film that comes along like "All My
Sons" which mounts compelling drama deeply inscribed with feeling
and understanding. Its tragedy is emotion stirring, affecting. It has
realness plus story quality and theme that makes it rate the label
of difference, a note in drama not too often struck in this business
of purveying film entertainment to audiences too long conditioned
to accept the routine.

It was successful as a play by Arthur Miller which merited a
critic award. Its value as screen fare is considerably increased by
the fluidity of the camera medium and wealth of additional detail.

Spacing of Edward G. Robinson's screen appearances which does
not satiate the audience, to the contrary gives him opportunity to
tellingly acquit himself of a fine role. It is not likely another actress
could have essayed Mady Christians' part. Burt Lancaster switches
from roles usually associated with his pictures and with maturity
and authoritative grasp displays hitherto latent talent. Louisa
Horton is a newcomer. She is a fine player, ingratiating, intelligently
conveys the essence of an important character. She is one to watch.
To Howard Duff, Frank Conroy, Lloyd Gough, Arlene Francis, Henry
Morgan and Elizabeth Fraser plaudits for their fine supporting
contribution.

Written and produced for the screen by Chester Erskine, the
story is lucidly translated into film terms by Director Irving Reis.
In each category of production the treatment is top drawer.

The scenario from the Miller play delineates aspects of the tragic
aftermath of the recent war in terms of human failing, egocen-
tricity. Like the fire that smoulders, there are some things the surface
stillness of which belies the turbulence and ugliness beneath.

In "All My Sons" the arrival of Louisa Horton sets off a series
of events which culminates in intense sorrow and ultimately suicide.
Only the strong love of Burt Lancaster for Miss Horton survives
the upheaval.

As partners in a factory making aircraft engine parts Frank
Conroy and Robinson knowingly ship a consignment of defective
cylinders. The faulty parts cause the deaths of many pilots. The pair
are prosecuted. Robinson is exonerated, Conroy goes to jail. Miss
Horton is the latter's daughter and comes to visit at the invitation
of Lancaster, who plays Robinson's son. Lancaster has been in love
with Miss Horton since childhood. She was previously engaged to
his brother, a pilot, long since reported missing. Mady Christians
is wife to Robinson, mother of Lancaster. She does not accept the
developing romance between Lancaster and the girl.

Lancaster and Miss Horton plan marriage but her brother con-
fronts Robinson with knowledge he has picked up from his jailed
father. A chance remark by Robinson upsets what looked like under-
standing. Miss Horton goes off with her brother. Lancaster visits
Conroy in jail, learns the truth. On his return he almost kills Robin-
son. Later Miss Horton comes back and reveals the truth to Miss
Christians about her other son who sent her a letter just before
he disappeared. Miss Christians begs her not to show it to Robinson.
With admission from Robinson of his guilt Lancaster runs off to
brood. Miss Horton follows. With the truth known Miss Christians
tries to shield Robinson. It is emphasized that Robinson's intense
egotism was responsible for his criminal action and Lancaster
cannot find proper punishment. Miss Horton shows him the letter.
Lancaster gives it to Robinson. It contains information that the dead
son knew of his father's duplicity and committed suicide. Realization
of his guilt comes to Robinson. He shoots himself.

CAST: Edward G. Robinson, Burt Lancaster, Mady Christians, Louisa Horton,
Howard Duff, Frank Conroy, Lloyd Gough, Arlene Francis, Henry Morgan, Elizabeth
Fraser.

CREDITS: Written and produced for the screen by Chester Erskine; From the
play by Arthur Miller; Directed by Irving Reis; A Chester Erskine Production;
Photography, Russell Metty.

DIRECTION, Excellent.

PHOTOGRAPHY, First Rate.

I Remember Mama

with Irene Dunne, Barbara Bel Geddes,
Oscar Homolka, Philip Dorn

RKO 137 Mins.

THIS BOXOFFICE HONEY RATES
BOWS ALL THE WAY 'ROUND FOR
THOSE CONCERNED WITH THIS
PRODUCTION: ITS APPEAL IS TO
THE ENTIRE FILM AUDIENCE.

Everybody connected with this
picture should be made to take a
bow. It's a family picture which
audiences will take to their
hearts and remember for many
years to come. Irene Dunne sur-
passes anything she's done pre-
viously, knitting together a story
brimming over with laughter and
tears.

Katrin Hanson (Barbara Bel
Geddes) has just sold her first
story to a magazine. She remin-
isces through her childhood, her
schooling, and finally her coming
of age, all the while centering
her story around Mama (Irene
Dunne).

Mama and Papa (Philip Dorn)
having come from Norway to
join other members of their fa-
mily, settled in San Francisco
where Papa earns his livelihood
as a carpenter.

The picture recalls many of
the trying incidents which Mama
handled patiently, with the com-
forting assurance that if worse
came to worse there was always
the "bank account."

There was the time Dagmar
was taken to the hospital for a
mastoid operation and Mama
was refused permission to see
her. By posing as a scrubwoman
she outwitted the Doctor (Rudy
Vallee) and comforted the child
in her illness.

Then there was the time Kat-
rin was going to give up writing
till Mama intervened, took some
of her stories to a famous lady
novelist, received some good ad-
vice and a letter to the novelist's
agent, which resulted in her sell-
ing her first story.

With the letter Katrin has re-
ceived from the literary agent
accepting the story and forward-
ing a \$500 check, Mama feels it
is possible to tell them her guilty
secret, that she invented the
"bank account" story.

CAST: Irene Dunne, Barbara Bel Ged-
des, Oscar Homolka, Philip Dorn, Sir
Cedric Hardwicke, Edgar Bergen, Rudy
Vallee.

CREDITS: Director-producer, George
Stevens; Producer, Harriet Parsons; Bas-
ed upon the play by John Van Druten;
Screenplay, DeWitt Bodeen; Photography,
Nicholas Musuraca.

DIRECTION, Splendid.

PHOTOGRAPHY, Great.

NFB's New CCO Deals With Art

Emphasizing that the art gallery of today is not maintained for a select few but for everyone, the May release of the National Film Board's Canada Carries On series is entitled "Art For Everybody," it was announced recently.

A report on Canadian art galleries, the film covers all the functions they have taken on to stimulate interest in their communities.

Every Saturday morning, the film points out, galleries in most Canadian cities sponsor children's art classes. The camera lens catches unusual shots of children of all ages busily sketching, putting on plays or puppet shows.

Included also in the ten minute short are lively folk dances encouraged and sponsored by the galleries. In addition are close-ups of famous paintings by well-known painters such as Dali, Picasso and A. Y. Jackson.

Music for the film was written by Lou Applebaum, young Canadian composer now in New York. Applebaum has written several Hollywood scores.

'Brittania Mews'

Maureen O'Hara has been cast in the lead in Fox' "Brittania Mews," to be made in England.

ECHOES and REFLECTIONS

Hoodlumism in Theatres

(From the Brantford Expositor)

Some days ago, attention was drawn, in these columns, to the danger arising from the stupid misuse of fireworks, a danger already demonstrated by unhappy local experience. Subsequently the City Council commendably took this matter under advisement, and is now inquiring into ways and means of controlling the premature sale of these explosives, which is the main contributory cause of the trouble.

But whether in season or out, half-witted monkey-shines with fire-crackers must be dealt with effectively.

As reported recently, a 19-year-old youth, who was thus quite old enough to know better, threw lighted fire-crackers from the balcony into the audience on the main floor of the Centre Theatre in Chatham, Ontario. Some exploded on the hair of a 12-year-old girl. The offender was arrested and subsequently fined \$50 and costs. However, two other Chatham theatres had somewhat similar experiences, and the assistance of the police had to be called for.

Aside from the possibility of such brainless pranks doing serious physical injury to theatre-goers, it is evident that they might also lead to that most dreaded of theatre hazards — crowd panic.

Plainly enough, therefore, this is not a matter to be treated lightly. What is more, Brantford theatres have had their own troubles in the same regard, and the managements, in their own and the public's interests, are not disposed to tolerate further nonsense.

They have been plagued, too, by the destructive antics of youths, usually described as being of the loutish type, who have been wilfully doing damage by breaking furnishings, slashing seats and otherwise behaving like maniacs or morons. Such hoodlumism and vandalism constitutes an offence under the law, and, as such, will lead to prosecution.

In this respect, the managements are entitled to the vigilant and active co-operation of all rational citizens who attend moving-picture playhouses. No matter how alert or efficient the staffs, they cannot be or see everywhere in darkened theatres. Therefore, patrons who see acts of hoodlumism or vandalism being committed owe it to their own sense of responsibility, their good citizenship, and, indeed, their self-interest, to report such misbehavior to the management at once.

Covered Wagon Tale Bought by Disney

In line with his long-range policy, which looks ahead a full five years, Walt Disney recently purchased "Children of the Covered Wagon," well-known book by Mary Jane Carr, noted Northwest author, which is on the reading list of public schools in every state in the USA.

"Children of the Covered Wagon" is added to the Disney schedule which now has in work "Melody Time," "So Dear to My Heart," "The Fabulous Characters," and "Alice in Wonderland."

Prospective treatment of Mary Jane Carr's tale contemplates live actors for the principal roles, with animation to capture the authentic background and color of incidents along the trail.

New X-ray Movies Will Aid Research

Westinghouse scientists have developed X-ray movies that are filmed by shutterless cameras capturing 100 frames a second of X-ray exposures of ten milliseconds of a second. The super-speed films are at least 2,000 times faster than a wink.

Rocket research, medicine, physics and metallurgy will be among the first to benefit by the new development.

To Rebuild Theatre

The Carlsonia Theatre in Fort St. John, BC, completely destroyed in a recent fire that caused a total of \$75,000 worth of damage, will be rebuilt by the owners, Johnny Carlson and Ralph Pomeroy.

SMPE Sees Films Through Radio

Home sound and color motion pictures projected through radio sets by a device resembling and operating like a record player was demonstrated at the recent 63rd convention of the Society of Motion Picture Engineers at the Ambassador Hotel, Los Angeles.

Specially constructed turntable plates received 12-inch records about half an inch thick which played ten minutes of sound movie projected on a standard home projection screen at about 20 feet. Within the player device is a 300 watt pinpoint cold light, control of which determines the brightness of the picture.

The records are metal disks with half-inch lips. On top is a specially cut phonograph record containing sound good for dozens of plays. Sealed underneath is a film tape which contains the picture. Once locked together, the sound and film remain in synchronization. Test film tapes have been run 500 times without breaking, although it is possible to splice them on an ordinary home movie film splicer.

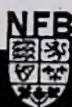
Players can be plugged into the radio, playing the sound through the radio speaker and projecting the film onto a screen above the radio. Other models will have self-contained screens similar to television receivers.

A record number of 71 papers, most of them accompanied by demonstrations, sounds films, slides and other audio-visual aids, were delivered at the 11 technical sessions of the convention to some 1,500 experts from the motion picture industry, the film and sound equipment manufacturers, scientific foundations and experimental laboratories of the USA, Canada and a dozen other countries.

A wide variety of subjects in the motion picture and television fields, ranging from "Make Believe Bullet Holes" to "Sensitometric Aspects of Television Monitor Tube Photography," were dealt with by such specialists as Dr. Ralph M. Evans, color superintendent at Eastman Kodak, Rochester, and Professor Isay Balinkin of the University of Cincinnati.

Next Variety Meeting Set For May 27th

Next regular monthly dinner meeting of the Toronto Tent of the Variety Clubs International will take place in the Fiesta Room of the Prince George Hotel on Thurs., May 27th at 5.30 p.m. On the agenda is the induction of several new members and a new project for the Heart Fund.



The New
CANADA CARRIES ON
RELEASE FOR

MAY

ART FOR
EVERYBODY

A
NATIONAL FILM BOARD PRODUCTION
Distributed by
COLUMBIA PICTURES

'The Iron Curtain' Opens In Canada

(Continued from Page 1)

men and women carrying placards were dispersed by a squad of police as they started to parade and one of them said that they would undertake legal action for the right to picket the film as a form of warmongering.

Riots, which were in the newspapers across the continent, took place in front of the Roxy, New York, when the film opened. The police granted permission for four pickets from opposing factions to picket the Roxy. These were from the New York Committee Against War Propaganda and the Catholic War Veterans. The Toronto demonstration was carried on by the Canadian Committee of World Federation of Democratic Youth.

Soviet composers whose music is used in the film have taken court action against Fox and three of the Canadians who were among the nine found not guilty of espionage have threatened to do the same.

Spyros Skouras, president of Fox, described the action of the anti-"Iron Curtain" pickets as "attacking the basic American right of free expression" and called the film "largely a factual treatment."

Much of the film was made in Ottawa and for a year before its release it was the object of vigorous opposition in Canada by many who felt that it should not be made at all. This opinion was expressed by the Canadian Council for Canadian-Soviet Friendship, Canadian newspapers and members of the House of Commons.

Opinions about the quality of the picture were also contrary to each other. Roly Young of the Toronto Globe and Mail said that it "picks a whale of a realistic wallop" and earned "a resounding hand from the audience."

Jack Karr of the Toronto Daily Star called it "pretty tame" and said "it would do nothing to improve the strained relations of the world."

Helen Allen of the Toronto Evening Telegram wrote that "whether it was a mistake to make 'The Iron Curtain' we are not in a position to say" and "Taken out of the field of fact, and regarded simply as entertainment 'The Iron Curtain' is a spy story with a good deal of excitement which is all concentrated in the last few minutes."

Bosley Crowther of the New York Times wrote: "It still seems excessively sensational and dangerous to the dis-ease of our times to dramatize the myrmidons of Russia as so many sin-

Canadian Co-op Plan Now In Operation

(Continued from Page 1)

the MPAA, is apparently Ottawa's method of letting the motion picture industry help alleviate Canada's USA dollar problem. It is designed to make Canada interesting to potential American tourists by showing Canadian subject matter on USA screens. Announced following a luncheon in Ottawa of motion picture industry representatives from Canada and the United States, radio people, officials from the government and the Bank of Canada, and diplomats, the plan began in February and will be reviewed in December.

Prior to the plan being made public the House of Commons discussed remittances to the USA of film rentals and theatre profits and Finance Minister Douglas Abbott said that he was seeking a "quid pro quo" agreement which would cause an equivalent sum to be spent here. The plan appears to be either a means of doing that or a substitute for the original intention. There have been some private expressions of dissatisfaction with it.

The plan is being handled in Canada for the MPAA by the MacLaren Advertising Company, Toronto, with Don Henshaw of that agency, who is well-known in Hollywood and Canada, in charge. Henshaw performed a similar task during the war for bond and stamp drives. He reports that there has been a considerable number of enquiries from Hollywood producers in recent weeks.

Part of the agency's duties is to provide information regarding location shots, customs problems, duplication of foreign backgrounds, provincial and federal laws, hotel facilities and any-

other fiends. It still seems extremely irresponsible to go all out with a wave of 'hate the Red.' And that's what is done in this picture—in a familiar, old-fashioned way."

After commenting that "in spite of the honoring of the record and some exterior shots of Ottawa, this story and film have a patent detachment from authenticity," Crowther writes, "that this would pass for a mild spy melodrama if it weren't for the violence of the blast."

Time Magazine called it "an above-average spine-chiller" and "top-notch anti-Communist propaganda."

Fox released the film in 400 situations in the United States and Canada at about the same time.

thing else prospective Hollywood workers may need here.

Part of the progress of the plan to date is as follows:

Production of a picture about the CPR by Nat Holt, shooting to start in July. Also 20th Century-Fox has a writer in Ottawa making use of material previously gathered there by a researcher working on an RCMP subject. It is expected to be a semi-documentary type of film and shooting will start in the fall.

A short subject of Canada's dollar problem, being made for the MPAA by Paramount, will be ready for USA release soon.

Narrations of several shorts made in Canada by Americans were rewritten to fall in with the plan.

Several shorts are nearing completion, with one, Warners' "Calgary Stampede," ready for release. Fitzpatrick will make two of his Traveltalks, one each in Quebec and Ontario, for MGM distribution and shooting on them will start in July.

National Film Board footage has been placed before Hollywood producers and 16 mm. NFB subjects are being distributed by the MPAA to the circuits, made up of schools, film societies, etc., which it serves.

Radio transcriptions, made by the Canadian Broadcasting Corporation, feature native groups and these, with comment by such Hollywood stars as Alan Ladd, Charles Boyer, Walter Pidgeon, Irene Dunne, Robert Taylor, Ingrid Bergman, Gregory Peck and Barbara Stanwyck, are being used by American stations.

Purchases Theatre

H. S. Humphrey has purchased the 250-seat Windsor Theatre in Grenfell, Saskatchewan, from Dave Gorenstein. Humphrey, who has been operating the theatre for some time, will step up performances from two days weekly to four.

Para's 'Big Clock' Big In England

Paramount's "The Big Clock" is doing capacity business at the Plaza Theatre in London.

Reviewers are unanimous in their praise of the picture. "First class suspense film," "Enthralling and outstanding," "An extremely slick and brilliant thriller" are some of the comments voiced by newspapers. Charles Laughton's performance is rated "superb" and high praise is accorded Ray Milland, Maureen O'Sullivan and Elsa Lanchester.



CHARLES M. WEINER

Popular general sales manager of SRO's Canadian division for the past year, who returns to Minneapolis. He has been succeeded by Joseph Marks, formerly general sales manager of Pathe in Great Britain.

MGM Sets High For Technicolor Films

A new high for Technicolor productions is being set by MGM, with ten of its 18 most recent pictures in that medium. Over 50 per cent of the films scheduled for an early start are also slated for Technicolor. They include "Words and Music," "Sun in the Morning" and "Neptune's Daughter."

Richard Fleischer To Direct 'Bodyguard'

Richard Fleischer, co-producer of RKO Radio's Academy Award-winning documentary feature, "Design for Death," has been assigned to direct "Bodyguard," starring Lawrence Tierney.

Fleischer came to films as a writer and director of RKO Pathe's "This Is America" series after achieving recognition as a stage director.

Paramount Brings Hopkins Back

Miriam Hopkins will return to the screen after four years' absence to appear with Olivia de Havilland in "The Heiress," New York stage hit which will be the first Liberty Productions picture to go before the cameras at Paramount under the direction and producership of William Wyler. Miss Hopkins, remembered for her performances in "Dr. Jekyll and Mr. Hyde," "Design for Living," and "Barbary Coast," last was seen on the screen in "Old Acquaintance" in 1944. She will play the role of Miss de Havilland's Aunt Pennimas in "The Heiress."

MR. EXHIBITOR

HERE'S ONE OF THOSE EXPLOITATION 'NATURALS' THAT WILL BACK UP ALL YOUR SELLING AND BRING IN EXTRA DOLLARS—READ THESE REVIEWS AND YOU'LL AGREE—IT'S A BOXOFFICE TONIC!

"There isn't a dull moment" —BOXOFFICE

"Suspense, excitement and romance"
—SHOWMAN'S TRADE REVIEW

"Will hold its own with most class A films"
—JIMMIE FIDLER

"Well staged minutes of suspense and gun play"
—HOLLYWOOD REVIEW

"Tight plot, coupled with good performances"
—INDEPENDENT FILM JOURNAL

"Carries interest all the way and builds to a suspenseful slam-bang climax"
—BOX OFFICE DIGEST

"Fast moving, well paced. Careful direction, scripting and production, with good dialogue"
—THE EXHIBITOR

"A treat for followers of melodramatic fiction and a smart 66 minutes of pastime for anybody"
—MOTION PICTURE HERALD

"A solid piece of merchandise. Don Castle, the first outright challenge to Clark Gable in all these years"
—MOTION PICTURE DAILY

"Holds interest to the end . . . excellent direction . . . fitting production . . . acting above par . . . photography praiseworthy"
—FILM DAILY

THAT'S . . .

'PERILOUS WATERS'

Starring DON CASTLE, AUDREY LONG,
PEGGY KNUDSEN

With
SAMUEL HINDS, GLORIA HOLDEN, JOHN MILJAN

A MONOGRAM PICTURE
A JACK WRATHER PRODUCTION

From **MONOGRAM** *Now!*